

FILE COPY
CURATORIAL OFFICE
THE CORCORAN GALLERY OF ART



Paintings, Etchings and Drawings by
FRANK W. BENSON

The
CORCORAN GALLERY of ART
WASHINGTON, D. C.

FROM THURSDAY, MARCH 24TH, TO
WEDNESDAY, APRIL 13TH, 1921, INCLUSIVE, AS
FOLLOWS:

ON MONDAYS FROM 12.00 M. TO 4.30 P. M.
ON OTHER WEEK DAYS FROM 9.00 A. M. TO
4.30 P. M.

ON SUNDAYS FROM 1.30 TO 4.30 P. M.

*Many of the works in this exhibition
are for sale, and no commission what-
ever is charged by the Gallery. For
prices and information, apply at the
Office of the Director, on the first floor.*

Foreword

THE joy of life, felt by a healthy and normal man; the poetry of youth and of the big, sunny, breezy world of outdoors; the beauty of pure, clear, cool, sweet color—something of all this is the summing-up in one's memory of the most habitual and characteristic phase of Frank W. Benson's art. Refreshing—that is the right word to describe the effect of his happy visions upon one's spirit. He draws aside the curtain, throws open the window, lets in the light and air; we breathe more deeply, and are gladdened.

Mr. Benson's cheerfulness is temperamental, and has no suggestion of the artificial gaiety of the comedian. His art is spontaneous, natural, and full of the saving grace of wholesomeness. Its externals are entirely in harmony with its inner nature of contentment and serenity. His touch is light; he never labors his point; his style is sententious and pithy; in every stroke he is significant, but nothing is there for show. The clarity of his method and manner responds to the clarity of his conception.

Many of these conceptions are figures of young people in a landscape setting and in full sunlight. This sort of motive makes formidable demands upon the technical resources of the painter, and, so far as that part of the subject is concerned, it is enough to say that Mr. Benson has repeatedly come off with flying colors, victorious over all the intricate difficulties involved in the problem. What is more to the point, he never lets us feel that it is accomplished with a great effort. The apparent ease of the achievement is one of its charms.

In the series of landscapes with figures, or, rather, figures in landscape setting—for the figures are of

primary importance—the organic relationship that exists between the parts gives that unity which is essential to a good picture. One has the feeling that the landscape without the figures, or the figures without the landscape, would be unthinkable. The figure in a Benson outdoor picture is bathed, as it were, in the actual and comfortable sunlight caressed by the balmy summer breezes, and becomes an inherent part of the open-air scene, a tangible and indispensable asset in the pictorial ensemble.

Many painters have made more or less successful pictures of girls in white dresses, out-of-doors, in full sunlight, but has any one ever given so much radiant luminosity and sensible warmth to the light, so much grace and human genuineness to the maidens, not to speak of that still rarer thing, the magical welding of the two together, the sunlight and the girl? For, after all, the one exists for the other, nor is one more important than the other.

Of course, our artist makes other kinds of pictures—interiors, landscapes, hunting scenes, marines, portraits—but the same spirit animates them all. It is a spirit in which manliness and delicacy are mingled in an uncommon fashion. Only in the American atmosphere would it be at home, and only here, perhaps, would it be appreciated and valued as it is.

WILLIAM HOWE DOWNES.

CATALOGUE.

Oil Paintings:

- No. 1. Girls on a Hillside
Lent by the Rhode Island School of Design, Providence, Rhode Island.
- No. 2. The Red Shawl
Lent by Dwight Blaney, Esquire.
- No. 3. Portrait of My Daughters
Lent by the Worcester Art Museum.
- No. 4. Elisabeth
- No. 5. The Lesson
Lent by Mrs. Charles K. Fox.
- No. 6. The Sheep Pasture
Lent by Charles V. Wheeler, Esquire.
- No. 7. My Daughter
Owned by The Corcoran Gallery of Art.
- No. 8. Red and Gold
Lent by The Butler Art Institute, Youngstown, Ohio.
- No. 9. Portrait of a Boy
Lent by the Carnegie Institute, Pittsburgh.
- No. 10. Mother and Child
Lent by Judge Alexander Simpson, Jr.
- No. 11. Portrait: Professor Edward S. Morse
- No. 12. Figure in White
- No. 13. Eleanor
- No. 14. Summer Night
- No. 15. Calm Morning
Lent by Charles A. Coolidge, Esquire.
- No. 16. In the Woods
- No. 17. Against the Sky
Lent by Thomas F. Cole, Esquire.
- No. 18. Coot Shooter
- No. 19. Girl with the Black Hat
Lent by the Rhode Island School of Design, Providence, Rhode Island.
- No. 20. Portrait: Stephen Potter
Lent by the Phillips Exeter Academy, Exeter, New Hampshire.

- No. 21. The Sisters
Lent by the Buffalo Fine Arts Academy.
- No. 22. Portrait of a Lady
Lent by the Metropolitan Museum of Art, New York.
- No. 23. Canvas Backs
- No. 24. Still Life
Lent by Duncan Phillips, Esquire.
- No. 25. The Open Window
Owned by The Corcoran Gallery of Art.
- No. 26. Rainy Day
Lent by the Art Institute of Chicago.
- No. 27. Reflection
- No. 28. Flying Merganser
- No. 29. Evening Light
Lent by the Cincinnati Museum Association.
- No. 30. Fox Hunter
- No. 31. Light From a Window
Lent by Lawrence Minot, Esquire.
- No. 32. Shimmering Sea
- No. 33. Portrait of a Young Girl
Lent by William A. Gaston, Esquire.
- No. 34. Girl with Dog
Lent by Charles V. Wheeler, Esquire.
- No. 35. Girl Playing Solitaire
Lent by the Worcester Art Museum.
- No. 36. Victory
Lent by Ralph King, Esquire.
- No. 37. Autumn
Lent by the Cincinnati Museum Association.
- No. 38. Portrait of My Wife
- No. 39. Color Study
- No. 40. The Seamstress
Lent by S. W. Colton, Jr., Esquire
- No. 41. Hilltop
- No. 42. Northwest Wind
- No. 43. Boy in Blue
- No. 44. Profile
- No. 45. Interior

Wash Drawings:

- No. 46. Eider Ducks
- No. 47. Flock of Coot
- No. 48. Ruffed Grouse
- No. 49. Coot Shooter
Lent by Harry V. Long, Esquire.
- No. 50. The Sanctuary
- No. 51. Canvas Backs
- No. 52. Coming to Decoys
Lent by Chauncy C. Nash, Esquire.
- No. 53. Pelicans
- No. 54. Long Point Marsh at Sunset
Lent by Augustus Hemenway, Esquire.
- No. 55. Migrating Coot
- No. 56. Old Squaws
- No. 57. The Punter
- No. 58. Black Ducks
- No. 59. Black Duck and Young
- No. 60. Wounded Goose
- No. 61. Osprey
- No. 62. Drawing
Lent by G. P. Gardner, Esquire.
- No. 63. Egrets
- No. 64. Woodcock

Etchings and Dry Points:

- No. 65. Candlelight
- No. 66. Perching Pelican
- No. 67. Wild Geese Resting
- No. 68. The Anchorage—first state
- No. 69. The Gunner
- No. 70. Morning
- No. 71. Wood Duck Family
- No. 72. Frightened Ducks
- No. 73. Bald Eagle
- No. 74. The Riverman
- No. 75. Mother and Child
- No. 76. The Duck Hunter
- No. 77. Portrait of Charles Martin Loeffler
- No. 78. Pair of Yellowlegs—second state
- No. 79. Morning Flight
- No. 80. Broadbills
- No. 81. Portrait of Augustus Hemenway
- No. 82. Pair of Yellowlegs—first state
- No. 83. Nan
- No. 84. Old Squaws
- No. 85. Mallards—No. 2
- No. 86. The Dark Pool
- No. 87. Winter Yellowlegs
- No. 88. Yellowlegs
- No. 89. Boats at Dawn
- No. 90. Chickadees
- No. 91. Over Sunk Marsh
- No. 92. The Harbor
- No. 93. Bound Home
- No. 94. Low Tide
- No. 95. The Seiner
- No. 96. Migrating Geese
- No. 97. Eider Drake
- No. 98. A Cup of Water
- No. 99. Seal of the Peabody Museum
- No. 100. Study of Geese
- No. 101. After Sunset
- No. 102. Supper
- No. 103. The Alarm

- No. 104. Shoveller Drake
- No. 105. Rippling Water
- No. 106. Single Duck
- No. 107. Mates
- No. 108. Canada River
- No. 109. The Rendezvous
- No. 110. Evening
- No. 111. Redheads
- No. 112. Mallard Drake
- No. 113. Widgeon Rising
- No. 114. The V
- No. 115. Going North
- No. 116. Canoeman
- No. 117. Marshes at Evening
- No. 118. Wide Marshes
- No. 119. Yellowlegs—No. 2
- No. 120. Black Ducks—No. 2
- No. 121. Swans and Teal
- No. 122. Geese Against the Sky
- No. 123. Heron Fishing
- No. 124. Seal of the Essex County Ornithological Club
- No. 125. The Moose Caller
- No. 126. Ducks Swimming
- No. 127. Blackbirds and Rushes
- No. 128. Geese
- No. 129. Dusk
- No. 130. Old Squaws
- No. 131. Whistlers
- No. 132. Mallards
- No. 133. Two Crows
- No. 134. Geese Alighting
- No. 135. Herons in a Pine Tree
- No. 136. Hurry
- No. 137. Early Gunners
- No. 138. Sunset
- No. 139. Egrets
- No. 140. Solitude
- No. 141. Souvenir of Long Point
- No. 142. Bluebills
- No. 143. Elisabeth
- No. 144. The Guide

- No. 145. The Visitor
- No. 146. Wild Geese
- No. 147. Geese Alighting
- No. 148. Portrait
- No. 149. Ducks in the Rain
- No. 150. Snowy Herons
- No. 151. The Hunters
- No. 152. Incoming Geese
- No. 153. Bookplate of C. M. L.
- No. 154. Scaling Down
- No. 155. The Marsh Gunner
- No. 156. Canada Goose
- No. 157. Sheldrake
- No. 158. Goose and Teal
- No. 159. Moonlight
- No. 160. High-flying Ducks
- No. 161. Summer Yellowlegs
- No. 162. Brown Pelican
- No. 163. Lone Goose
- No. 164. Duck and Ripples
- No. 165. River Drivers
- No. 166. Profile
- No. 167. Head—Drypoint
- No. 168. The Clam Digger
- No. 169. Portsmouth Harbor
- No. 170. My Pointer
- No. 171. Black breast Plover
- No. 172. The Lobsterman
- No. 173. The Retriever
- No. 174. Over the Treetops
- No. 175. Dead Goose
- No. 176. Birch Canoe
- No. 177. The Mirror
- No. 178. In the Clouds
- No. 179. The River
- No. 180. Trout Stream
- No. 181. Male Whistler
- No. 182. Grouse in the Pine Tree
- No. 183. Portrait of George Agassiz

FRANK WESTON BENSON

PAINTER, ETCHER AND TEACHER

Born at Salem, Massachusetts, March 24, 1862.

Pupil of Boston Museum School; and of Boulanger and Lefebvre in Paris.

Member of National Academy of Design 1905 (Associate 1897); Ten American Painters; National Institute of Art and Letters; Chicago Society of Etchers; Brooklyn Society of Etchers; and Guild of Boston Artists (President).

Honors and Awards: Third Hallgarten Prize 1889 and Thomas B. Clark Prize 1891, National Academy of Design, New York; Medal, Columbian Exposition, Chicago, 1893; Medal Mechanics' Association, Boston, 1893; Ellsworth Prize 1893, Norman Wait Harris Silver Medal 1909 and Potter Palmer Gold Medal 1912, Art Institute of Chicago; Prize, Cleveland Art Association, Cleveland, Ohio, 1893; Jordan Prizes (\$500 in 1894 and \$300 in 1895), Boston; Prizes (1,000 in 1895 and \$100 in 1896) Boston Art Club; Shaw Prize, Society of American Artists, New York, 1896; Chronological Medal 1896, Second Class Medal (\$1,000) 1899, and Gold Medal (\$1,000) 1903, Carnegie Institute, Pittsburgh; Silver Medal, Exposition Universelle, Paris, 1900; Silver Medal, Pan-American Exposition, Buffalo, 1901; Walter Lippincott Prize 1903 and Temple Gold Medal 1908, Pennsylvania Academy of the Fine Arts, Philadelphia; Two Gold Medals, Universal Exposition, St. Louis, 1904; Proctor Prize, National Academy of Design, New York, 1906; Gold Medal, Art Club of Philadelphia, 1906; Second Prize and Corcoran Silver Medal 1907 and First Wm. A. Clark Prize and Corcoran Gold Medal 1919, The Corcoran Gallery of Art; Logan Prize, Chicago Society of Etchers, 1918.

Represented in the Art Institute of Chicago; Museum of Fine Arts, Boston; Buffalo Fine Arts Academy; Carnegie Institute, Pittsburgh; Cincinnati Museum Association; The Corcoran Gallery of Art, Washington; City Art Museum, St. Louis; Detroit Athletic Club; Detroit Institute of Arts; Indianapolis Art Association; Library of Congress, Washington; Metropolitan Museum of Art, New York; Rhode Island School of Design, Providence, Rhode Island; Worcester Art Museum, and many private collections and homes in all parts of the country.

